

THE
BULLETIN
OF THE
BEAUX-ARTS INSTITUTE OF DESIGN



DECEMBER • 1934

BEAUX-ARTS INSTITUTE OF DESIGN

INCORPORATED 1916, UNDER THE REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

304, EAST 44th STREET

NEW YORK, N. Y.

BOARD OF TRUSTEES

CHESTER H. ALDRICH, CHAIRMAN

PHILIP L. GOODWIN, VICE-CHAIRMAN

HENRY R. SEDGWICK, SEC.-TREAS.

BENJAMIN WISTAR MORRIS

WHITNEY WARREN

CLINTON MACKENZIE

ELY JACQUES KAHN

RALPH T. WALKER

L. BANCEL LA FARGE

DIRECTOR OF THE INSTITUTE

WHITNEY WARREN

DIRECTORS OF DEPARTMENTS

ARCHITECTURE

ELY JACQUES KAHN

SCULPTURE

GAETANO CECERE

FRED. B. CLARKE, EXEC. SECRETARY

MURAL DECORATION

HILDBRETH MEIERE

DESIGN

EUGENE G. STEINHOF

COMMITTEE ON EDUCATION

ELY JACQUES KAHN, CHAIRMAN

W. POPE BARNEY, VICE CHAIRMAN

RALPH T. WALKER "

L. BANCEL LA FARGE "

JULIAN CLARENCE LEVI "

JOHN V. VAN PELT "

LEONARD B. WAMNES "

ROBERT P. BELLAWS

THEODORE E. BLAKE

CHARLES BUTLER

HARVEY WILEY CORBETT

JOSEPH H. FREEDLANDER

FREDERICK G. FROST

PHILIP L. GOODWIN

JOHN THEODORE HANEMAN

ARTHUR LOOMIS HARMON

EDWARD S. HEWITT

WM. B. G. KIRK

LIVINGSTON LONGFELLOW

CLINTON MACKENZIE

H. OOTHOUT MILLIKEN

JOHN C. B. MOORE

SAMUEL B. MOORE

ALEXANDER P. MORGAN

PETER SCHLADERMUNDT

WM. E. SHEPHERD

HENRY RICHARDSON SHEPLEY

ELDREDGE SNYDER

SETH TALCOTT

HAROLD TATTON

HOBART B. UPJOHN

C. C. ZANTZINGER

SOCIETY OF BEAUX-ARTS

ARCHITECTS PARIS PRIZE

COMMITTEE

JOSEPH H. FREEDLANDER, CHAIRMAN

JULIAN CLARENCE LEVI

FREDERIC C. HIRONS

ELY JACQUES KAHN

CHESTER H. ALDRICH

VOLUME XI

DECEMBER, 1934

NUMBER 2

CONTENTS

INTERIOR DESIGN COMPETITIONS	1
ADVICE TO STUDENTS TAKING CLASS B ESQUISSE-ESQUISSES	2
INTRODUCTORY ARTICLES	
AN OPEN-AIR MUSEUM, CLASS B PROJET III	2
AN AUTOMOBILE FACTORY, CLASS A ESQUISSE-ESQUISSE III	3
SCULPTURAL DECORATION FOR A NICHE	
SCULPTURE PROGRAM II	4-6
APARTMENT HOUSE DEVELOPMENT—CLASS A PROJET I	7-18
DESIGN OF A DUPLEX HOUSE—CLASS B PROJET I	19-26
DECORATION OF A MODERN MUSEUM COURT	
MURAL DECORATION PROGRAM II	26-28
REPORTS OF JUDGMENTS	29-31
SCULPTURE PROGRAM II—NOVEMBER 5, 1934	
CLASS A PROJET I—NOVEMBER 20, 1934	
CLASS B PROJET I—NOVEMBER 27, 1934	
MURAL DECORATION PROGRAM II—DECEMBER 3, 1934	

INTERIOR DESIGN COMPETITIONS

The Committee on Interior Design announces that the preliminary sketch previously submitted in elementary and advanced Interior Design competitions will no longer be required.

It seems important to make clear that the Certificate for Interior Design will be awarded only to students who have completed 10 values in elementary problems and 6 values in the advanced problems, and have obtained the ten values in elementary problems prior to any values in the advanced grade.

The two values required in Interior Design for the Certificate in Architecture may be obtained either in elementary or advanced problems. Students having completed the Interior Design requirements for a Certificate in Architecture and seeking a Certificate for Interior Design must obtain the remaining 14 values by completing first the elementary requirements and then the advanced.

A CORRECTION

REPORT OF JUDGMENT DEPARTMENT OF ARCHITECTURE
ELEMENTARY INTERIOR DESIGN I A BATHROOM IN TWO COLORS

AWARDS

AGRICULTURAL & MECHANICAL COLLEGE OF TEXAS:

HALF MENTION: L. A. Evans.

NO AWARDS: 11.

The Critiques appearing in THE BULLETIN are presented as an unofficial opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.

THE BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN IS PUBLISHED MONTHLY BY THE BEAUX-ARTS INSTITUTE OF DESIGN, 304 EAST 44TH STREET, NEW YORK, N. Y. EDITORIAL OFFICES AND BUSINESS MANAGEMENT ARE AT THE SAME ADDRESS. SUBSCRIPTION PRICE BY THE SCHOOL YEAR, TO STUDENTS REGISTERING IN THE B.A.I.D. COURSES, \$2.50; TO PUBLIC AND SCHOOL LIBRARIES, \$2.00; TO ALL OTHERS, \$3.00 IN THE UNITED STATES, COLONIES AND MEXICO; SINGLE COPIES, 35 CENTS. CANADIAN AND FOREIGN POSTAGE 50 CENTS ADDITIONAL.

SUBSCRIBERS SHOULD GIVE NOTICE OF CHANGE OF ADDRESS THREE WEEKS IN ADVANCE. ADDRESS ALL CORRESPONDENCE RELATIVE TO THE BULLETIN TO THE BEAUX-ARTS INSTITUTE OF DESIGN.

ENTERED AS SECOND-CLASS MATTER DECEMBER 23, 1924, AT THE POST OFFICE AT NEW YORK, N. Y. UNDER THE ACT OF MARCH 3, 1879.

ARTICLE

ADVICE TO STUDENTS TAKING GRADE B ESQUISSE-ESQUISSES

BY NEWCOMB T. MONTGOMERY

The *esquisse-esquisse* as an architectural exercise is too often misunderstood by the student, to judge from the number of checks given in the Beaux-Arts judgments. Perhaps a little clarification is in order.

Primarily an *esquisse-esquisse* is a tabloid solution of an architectural problem; it is not a meager scrawl on fine piece of paper, nor a fancy poster in which bits of architecture glimmer vaguely through the fog.

The mental and manual effort necessary to complete an *esquisse-esquisse* is direct, concentrated, accurate. The effort should not be hurried to the point where efficiency suffers, nor should it be relaxed or interrupted as it may be during a long *projet*. Every man in grade B is capable of nine hours' concentrated effort. The Beaux-Arts juries believe this and judge the solutions accordingly.

How can the student make the best use of the nine hours? First read the program enough times to memorize it, to make unnecessary later references to it; the jury does this, using the memory in the judgment of each problem in review. Next, sketch all the solutions of the problem you can think of; all means all, even those you may at first mentally classify as trite or utterly fantastic. Having honestly exhausted your imagination, choose that solution which meets most nearly all the requirements of the program. Decide thoughtfully; you

have no critic at hand to check your judgment as you have when you study a *projet*.

Perhaps by this time four of your nine hours remain; keep to your own speed, keeping in mind the deadline. Ignore completely the other students, all of whom work either faster or slower than you. The remainder of your time will be spent in presenting the problem on paper. Keep your mind free of all preconceptions of what an *esquisse-esquisse* should look like. Your problem is to present clearly to the jury (your client) the essentials of your solution. Every other problem is subordinate, secondary, unimportant. Present your solution honestly, never compromising with honesty for the sake of some effect which might have been strikingly appropriate on some other man's problem. Your problem and your solution differ from his; your presentation too should be individual. You may be sure that the jury (your client) will appreciate the honesty and the fitness.

The medium of presentation should be one that you have made your own by previous practice. You would be foolish to experiment during the crowded nine hours allotted for your *esquisse-esquisse*.

Make your next *esquisse-esquisse* a product of your best professional effort, not a by-product of aimless self-expression.

INTRODUCTORY ARTICLES

AN OPEN-AIR MUSEUM, CLASS B PROJET III

BY ELECTUS D. LITCHFIELD

Among the works of the artists of the Renaissance, none have given more pleasure to a greater number of people than the formal gardens of Italy, France and England. Perhaps without exception they were created at the command of kings or noblemen of great wealth, for their pleasure and for the enjoyment of their friends. Great works of art are created in this country today, not necessarily for the gratification of the wealthy, but for the pleasure and appreciation of the masses. It is true that there is an aristocracy of taste and education to whom the artist makes a special appeal, but he hopes not alone for the approval of the intelligentsia, but that his work may give real pleasure to the masses and be appreciated and cherished by them.

It is with these thoughts in mind that there has been selected, for a coming problem, the design of a public garden of sculpture, a formal terrace in a splendid park overlooking a great river, from which is had an im-

pressive view of the distant city. The terrace serves no purely utilitarian purpose, unless the refreshment of the tired soul. Its function is solely to be beautiful; and to that end the designer may make use of trees, lawns and flowers, gravel paths, pools and fountains, minor architectural constructions and accessories, sculpture in single studies or elaborate groups.

No two of the great gardens of antiquity are alike, nor would we have them so, and yet the elements which go to make them are not so varied nor so great in number. But in them, and in each in its own way, Nature and the genius of the designer have combined to create an object of beauty, which, once seen, is never forgotten. Who that has ever seen them can forget the splendors of the Villa D'Este, at Frascati, at Caprarola, Versailles or Hampton Court. So then let us plan this garden for the people, that it, too, shall be a thing of beauty—and at least in our hearts and memories—a joy forever!

AN AUTOMOBILE FACTORY, CLASS A ESQUISSE-ESQUISSE III

BY ALBERT KAHN

The salient points to be kept in mind in designing an automobile factory are the following:

Raw material is brought in by cars, is unloaded, inspected and stored. Incoming track is best located at one side. Another track at the opposite side may serve for general shipping of parts as well as finished cars, though many of the latter are driven away overland. A certain amount of storage is required for finished cars. Tracks should be depressed sufficiently to bring the car floors on a level with the factory floor. For the unloading of raw material a craneway should be provided which is sufficiently wide to deposit materials alongside the receiving platform. A height of not less than 20 feet under the hook is desirable for this craneway. From the stock room the material is fed to the respective departments. The manufactured parts are either stored in a finished parts room often placed on a second floor, or on conveyors leading directly to the parts or final assembly lines. For the manufacturing building, one open space is preferable to a series of wings, for such simplifies the conveying of parts and the supervision of work. Where rooms must be separated from the general shop, light steel and glass partitions which are easily removed serve best. Since, however, such are usually determined by the shop superintendent, they need not be shown on the plans. There is no need of laying out departments since their arrangement is another matter for the superintendent's decision. The all important thing is to provide a plan which easily lends itself to almost any sub-division.

In probably no industry are changes in departments more frequent than in the automobile industry. This because of new models or processes. Departments are therefore often shifted from one place to another. For this reason as well, the so-called unit plan which provides uniform column spacing and height clearances is particularly desirable. With this arrangement there is little need of alterations in construction because of the shifting of departments. It is perhaps well to provide one bay the full length of the building with a crane to serve heavy equipment. For the Assembly line as well (best placed near the center of the building), a higher bay is desirable. This will afford a balcony for the storage of parts to be lowered to the Assembly line. This balcony need not be served by elevators, but rather by conveyors which are usually provided by the owner.

For the large number employed in an automobile plant a central locker room is perhaps less desirable than smaller locker rooms disposed throughout the plant. At all events, toilet rooms must be distributed so as to be not more than 150 feet or 200 feet from any point. Toilet and locker rooms are quite generally placed today in

supported balconies, thus leaving the ground floor area entirely clear.

Factory employees should enter and leave through a gateway flanked by a watchman's house. One employees' entrance to the factory proper with the necessary time clocks is generally preferred.

First Aid rooms and factory offices are usually located near the employees' entrance. A cafeteria should be provided with the necessary kitchen and equipment. This is best placed in a balcony, the ground floor space being more valuable for manufacturing. Sometimes locker rooms as well as toilet rooms, cafeteria and kitchen are placed in the basement. This, however, is less desirable.

In the matter of construction—while reinforced concrete lends itself to advantage in multiple-storey buildings, structural steel serves better for one-storey structures, especially where large spans are required. A maximum of daylight is essential and all important. As for top lighting, the saw-tooth roof so often employed is not necessarily the best. The monitor type providing cross ventilation has advantages for at least a part of the year. Whatever the form of roof construction, it must be of a type affording beams or lower chords of trusses for supporting conveyors, trolleys and the like.

The Administration building is best separated somewhat from the factory portion and quite generally the space between is roofed over to afford parking space for officers' cars. The roof may be so placed as still to permit first-floor windows in the rear of the Administration Building. It is well to plan for a show room directly adjoining the main lobby. The purchasing department should be on the first floor, possibly also the sales division. The second floor should house the private offices and accounting divisions. Drafting rooms, cost departments, etc., must be provided. It is well to have a basement under the Administration building for the storage of records, locker rooms, etc.

More and more the importance of attractive exteriors is appreciated by manufacturers. Such not only makes for pride in the establishment, a better spirit among the employees and a better product, but also for good will. At that, extravagant design must be avoided. Simplicity, orderliness and good taste must obtain. A proper setting for the building and good landscaping may play an important part in the composition.

A feature not to be overlooked is the tank for the sprinkler system with which most plants are equipped.

Naturally a heating plant with space for compressors, pumps, etc., must be provided. Its location should be such as not to block future expansion of the manufacturing building. Many manufacturers take much pride in

this part of the plant and invite visitors thereto. In such cases the heating plant is often located near the front. This, however, is not essential.

Parking space for employees' cars is needed by every automobile plant, and should be planned for.

SCULPTURAL DECORATION FOR A NICHE

SCULPTURE PROGRAM II

JUDGMENT NOVEMBER 5, 1934

The entrance vestibule to a new Junior High School is lined with grey Missouri marble and at the end walls are two shallow niches in green Swedish marble. The Principal of this School is interested in placing in front of each niche a small decorative piece of sculpture, mounted on pedestals which are to be free-standing from the wall.

The object of this program is to design an interesting piece of sculpture for one of the niches, consisting of either, figure, group of figures, or ornament, mounted on a well designed pedestal, the whole forming a pleasing ensemble.

A print accompanies this program showing plan and elevation.

JURY OF AWARD

Chester Beach
E. Raymond Bossange
Gaetano Cecere
Robert G. Eberhard

J. Bailey Ellis
Harold Erskine
John Flanagan
Anthony deFrancisci

Joseph H. Freedlander
Philip L. Goodwin
Joseph Kiselewski
Georg Lober

Hildreth Meiere
Charles Rudy
Alexander Sambugnac
William VanAlen

CRITIQUE

BY HAROLD ERSKINE

The solution of this problem called for the development of one of the most important points in Sculpture; namely the combination in harmony, of architecture and sculpture. And in this case the solution was difficult.

A small decorative piece of sculpture, free-standing, on a well-designed pedestal, to be placed in a shallow niche, was the requirement. The color of the walls of the vestibule was given and the competitors were required to accompany their models with a rendering in color of the ensemble. The size of the vestibule (15' x 30') and the height of the ceiling (10') were also given. In a general way the main points of the problem as answered by the models submitted are as follows:

- (a) The rendering in general from the standpoint of appropriate decoration, design and execution
- (b) Suggested color schemes
- (c) Scale
- (a) On the whole the models show a fair amount of originality and many were excellent as bits of design and composition. Some showed considerable study and ability. When an architect designs a niche it may be

said, in most cases, that he has an idea of some sort of sculptural form as a necessary adjunct to complete his conception. And the form of a niche is a distinct limitation placed upon the sculptor.

If the sculptor does not compose his decoration in some definite relation to the shape of the niche, he has failed in his object. In many cases the models showed they had been conceived with little regard for this aim and objective.

Appropriate subjects for the entrance vestibule of a school were obligatory. A nude Venus or a god of war might not be acceptable as a daily object of childish vision. A few did not seem to realize this but many others had amusing and interesting ideas which, because of their poor scale or execution had to be rejected. And in many cases the balance between pedestal and figure or group was distinctly out of line.

(b) Color—very few competitors showed the ability to make in a direct and simple way, a colored rendering of the scheme intended. This would seem to be a very important consideration to anyone who expects to pursue the art of Sculpture as a livelihood and, therefore, should not be neglected.

(c) Scale—This one point showed that, in misconception or possible ignorance, the majority of the models left much to be desired. The training necessary to a proper interpretation of Sculpture in scale with its surroundings is possibly one of the most difficult of its essentials. This one difficulty, perhaps, more than any other, was responsible for the rejection of many models which would otherwise have been given mentions.

The Jury awarded First Mention to the following:

L. de Gerenday for his good composition, excellent scale, nice form and its good relationship with the niche.

M. Holler—good scale and decorative quality even though the pedestal could have been improved upon.

G. Kratini. His model showed a fine sensitiveness for the lines of the niche, was in scale and allowed the sculpture to predominate, which was one answer to the problem.



FIRST MENTION—M. HOLLER, CARNEGIE INSTITUTE OF TECHNOLOGY
DEPARTMENT OF SCULPTURE, PROGRAM II—SCULPTURAL DECORATION
FOR A NICHE



FIRST MENTION—L. DE GERENDAY, BEAUX-ARTS INSTITUTE OF DESIGN
DEPARTMENT OF SCULPTURE, PROGRAM II—SCULPTURAL DECORATION FOR A NICHE



FIRST MENTION—G. KRATINI, YALE UNIVERSITY

APARTMENT HOUSE DEVELOPMENT

CLASS A PROJECT I

JUDGMENT NOVEMBER 20, 1934

Near the outskirts of a city it is proposed to erect a cooperative community of apartments on an undeveloped site a mile from a business and industrial center.

The Site: Measures 600 feet from east to west and 460 feet from north to south. It is not intersected by any street. It is bound on the east by a busy traffic avenue, on the west by a large public park which contains a public school and playground, and on the north and south by two secondary residential streets. There is a gradual slope from east to west totaling 30 feet. The main traffic avenue leads directly to the working center.

The apartment buildings are not to exceed four storeys in height above the main entrance, but they may all or in part be of lesser height.

Accommodations for approximately 450 families are to be provided in the following proportions:

Families of 2 persons	15%
" " 3 "	25%
" " 4 "	40%
" " 5 "	15%
" " 6 and 7 persons	5%

In developing this project it is desired to secure the highest possible standard of living within the means of those whose weekly income is between \$30 and \$40. It

is essential that the apartments be designed and arranged on the site so as to secure every possible economy without loss of sunlight, cross ventilation, privacy.

Economy should be secured by simplification and standardization of construction and of stairways, mechanical equipment, etc., as well as by the maximum use of all space, including basements and by the elimination of unnecessary passageways.

Recreational and educational facilities for all but the youngest children will be supplied in the adjacent park and school house. As part of the development there is required a nursery for 75 children, a hall large enough for community gatherings of 150 to 200 people to be used for dances or small theatrical performances (for larger meetings, the auditorium of the nearby school will be used), 4 small rooms for club meetings and library, 3 work shops for tenants' use.

All of these community facilities should have adequate natural light and ventilation but may be placed in the basement.

Space should be allowed to the following services: Heating plant, storage of perambulators, storage of trunks, janitor's closets with sinks opening on all stairways, management offices, work shop and storage space of materials for repairs.

JURY OF AWARD

W. Pope Barney
Archibald M. Brown
Frederick G. Frost
Charles M. Gay
William Gehron
Wm. H. Gompert
Philip L. Goodwin

John Theodore Haneman
A. Musgrave Hyde
Ely Jacques Kahn
Wm. Welles Knowles
Julian Clarence Levi
Electus D. Litchfield
John C. B. Moore

Samuel R. Moore
Carl L. Otto
Frederick E. Perkins
R. K. Posey
Chauncey W. Riley
Peter Schladermundt
William E. Shepherd

Eldredge Snyder
Clarence S. Stein
Seth Talcott
Harold Tatton
John Almy Tompkins
Whitney Warren
Leonard B. Wammes

School Representatives:

Georges Dengler,
University of Pennsylvania

Walter B. Sanders
Columbia University

Jean Labatut,
Princeton University

John Judson Rowland
Georgia School of Technology

CRITIQUE

The program was intended to challenge the students' ability not only in economical and sound planning of individual units, but in relating these to the site, surroundings and points of the compass. The use of the sloping ground, of the possibility of broad views toward the park, and the arrangement of buildings so as to let in as much sunlight as possible were important considerations in the judgment of the problem. The response

of the greater part of the students was gratifying to the Jury; the standard of work was high.

The design of a large scale housing community for those of limited incomes involves the problem of securing a high standard of living and low rentals. On the one hand it must produce the amenities and the spaciousness that will make the development so desirable that it will be both an economic and social success; on the other

hand, low costs of building and maintenance must be secured through the utmost simplification of plan and economy of construction. To set a proper standard for such housing is particularly difficult for it must compete not only with the very low standard of existing apartments, but with developments that will be built during the third or half of a century during which the original cost of the buildings must be amortized. The communities that are most likely to succeed are those in which the architect has devoted his attention to the simple primary needs of good living rather than to passing styles or luxurious gadgets.

The Jury, in judging this problem, considered the submission as to whether they were designed so as to create an environment which might serve as a permanent setting for a high standard of simple living, and also whether they were planned so that this could be secured economically.

The essential characteristics of such an environment are: an abundance of the natural elements such as air and light; a setting of natural green with spacious and attractive views from every apartment; vistas of beauty natural and architectural. The design of a group of this kind gives an opportunity for the unity of landscape and structural mass that can bring back into our cities real beauty.

Adequate space efficiently arranged within the apartment so that it will be easy to carry on various activities of family life and at the same time secure the opportunity for privacy.

Common services that will simplify the work of house-keeping.

Sufficient variety in the types of apartments to meet the requirements of families of different sizes and of different habits of living.

Community space and facilities around which a real community life may develop. The form of new community layout is influenced greatly by the fact that the problem of the future will be how to profitably spend an ever-increasing number of leisure hours.

In its judgment of the problem from the point of view of economy of planning, the Jury considered both the individual apartments and the relation of the apartment units to each other. The apartment plans that have shown the greatest merit were those which made use of every square foot of area and at the same time permitted each room to function for its purpose of living rather than as a means of circulation. To add an extra foot or two to the width of a room or to the whole building may make a convenient and livable apartment of one that would otherwise be cramped and uncomfortable.

Economy may be obtained by the simplification and arrangements of units both as to form and to efficient floor plans in which every foot of floor space is effect-

ively used. Repetition and the grouping of units, the relation of buildings to land contours and the standardization of equipment are also contributing factors of economy in this field.

First Medal—G. W. C. Raetz, Princeton University.

Economy of construction has been secured through the use of a similar and economical arrangement of kitchen, bathroom, stairway and incinerator throughout: the standardization of building widths and the division of these into two equal spans; the minimum use of corridors without loss of privacy. These very compact units, also have cross draft for all apartments and rooms in which the walls are planned so as to permit a good arrangement of furniture. All living rooms and all bedrooms excepting one, face south, east, or west. The arrangement of the plans and their grouping so as to place the living room on the corners has great merit, but the group plan was not opened up so as to make it possible for more of these living rooms to have a view of the park. Additional simplification might have been secured by using the A type of plan throughout. All living rooms then could have been opened towards the south and towards the park merely by sacrificing the symmetry of the general plan.

First Medal—J. J. Accardo, Columbia University, Extension Atelier.

The apartment units are unusually compact. Although the rooms (and particularly the kitchen) and closets are small, they are well arranged for furnishing. The economy of repetition of similar organization of plumbing has been secured and at the same time the type of kitchen has been varied with small kitchenettes for the smaller apartments and large dining spaces in the kitchens of the larger apartments. It is difficult to understand why the simple arrangement of stairs, kitchen, and bath carried through most of the plans was not used in all of the units. For low cost housing the arrangement of the foyer and corridors in such a way that complete privacy can be given to the living room with the foyer a visible part of the living room, is good. All rooms have privacy and cross draft. They are placed in regard to the points of the compass so that every room will have sunlight. Because of the compactness of the individual plan, much open space could be secured. This has been particularly well arranged in a simple, straightforward manner so as to form a central green leading to the park and giving broad open views from all apartments. The basement has been well studied, but possibly an unnecessary amount of space has been devoted to utilities and storage and laundries. If advantage had been taken of the site some of this could have been used for very desirable apartments.

First Medal—F. Scott, Jr., Yale University.

The group plan is particularly good; instead of attempting a monotonous symmetry, it definitely differentiates between the north and south sides so as to open up the plan as far as possible to the sunlight. There is interesting variety in the grouping of the buildings and in the variety of their mass. The lower half of the plan is well related to the park. It would have been better if the buildings in the upper portion had also been given broader views. The individual units, though simple in arrangement, lack complete privacy for all rooms and are not as economical from the point of view of construction as they would have been with fewer breaks in exterior walls and with the repetition of the same span and width of buildings. The elevations are interesting. (The Jury notes that the program was misunderstood in this and certain other projets in that some show five instead of four storeys above the entrance.)

First Medal—J. M. Dickey, Princeton University.

The group plan is arranged so as to let sunlight into every room and so as to open up as broad a view as possible towards the park. In doing this it is not as well related to the contours as some of the other plans. Although all of the living rooms have been oriented towards the southeast or southwest, only about half of them have been placed so that they will have a view towards the park. The individual units have been carefully studied so as to secure all possible economy through the use of the same span and through the repetition of stairways. Corridors in these plans have been minimized without loss of privacy by the use of two doors to an apartment permitting entrance through kitchen or living room.

Second Medal—J. P. Cone, Yale University.

The Jury considered this the best of the second medal projets. The frank dissymmetry with a different treatment towards the north and south, is particularly good in regard to orientation. Both elevation and plan are such as to make one feel that this would be an attractive and interesting place in which to live. The individual plans could have been more economical in construction. On the other hand they show ingenuity and a thought for good living. The corner rooms with balconies and windows located towards the sunny side and open spaces are particularly noteworthy.

Second Medal—E. V. Johnson, Yale University.

The plot plan and elevations show a tendency for beauty of mass and relation to place. In spite of the fact that simple motives have been repeated, there is variety and interest. Not only has the author attempted

to relate the buildings to the park, but he has studied them so as to differentiate between the treatment toward the south and north. The use of some lower buildings helps not only in opening up towards the sun, but also towards the view of the park. The furnishings of the apartments has been well considered. The proportion and the arrangement of the living rooms and the location of their windows is particularly noteworthy.

Second Medal—G. C. Rudolph, Jr., University of Pennsylvania.

This plan is well organized in relation to open spaces and particularly to the park. Living rooms have been placed so that they look either towards the park or the large open space on the central axis leading to it. Only the stairs, kitchens, bathrooms and minor bedrooms are turned in the opposite direction towards the service entrance. The form of the individual units has been complicated by unnecessary breaks.

Second Medal—W. R. Jones, Jr., Princeton University.

Plans of the individual apartments are very well studied so as to secure all possible economies. The I units are excellent and the T unit, which is always more difficult to arrange than the simple I, is very well studied. The general arrangement is somewhat monotonous as is apparent from the elevation, nor does it take entire advantage of the direction of the slope of the land. On the other hand, it gives an excellent view of large open spaces on the central axis and of the park to all apartments, as well as giving southeast and southwest exposure to all apartments. On the other hand, although all living rooms have a view of the central green, most of them do not look towards the park.

Second Medal—R. M. Hersey, Jr., Yale University.

The individual units are simple and economically arranged. The D type of plan shows ingenuity in arrangement of half stairway levels in such a way as to give variety of height to exterior. The breaking up of the buildings into short units with many end walls is extravagant for moderate cost housing. As a result of the number of small units and low height of the buildings, the general arrangement is crowded and does not permit of extensive views from most of the apartments.

Second Medal—R. L. Gwinn, Princeton University.

The apartments are particularly well oriented, and well related to the natural direction of the contours. The living rooms all look towards the south and half of them have corner windows located so as to get sunlight a large part of the day. The living room windows are all turned towards the park, but the grouping and height of the buildings are such that the broad view of the park would

not be seen from many of the windows. This is one of a few that has taken advantage of the slope of the ground in such a way as to use the better parts of the basement for apartments.

Second Medal—P. L. Cherici, New York University.

This plan was chosen because of the orderly arrangement of the plot plan and interesting elevation. The individual plans of apartments, although they give attractive rooms, privacy and cross ventilation, are somewhat wasteful both in the size of foyers and in the numerous breaks of the exteriors.

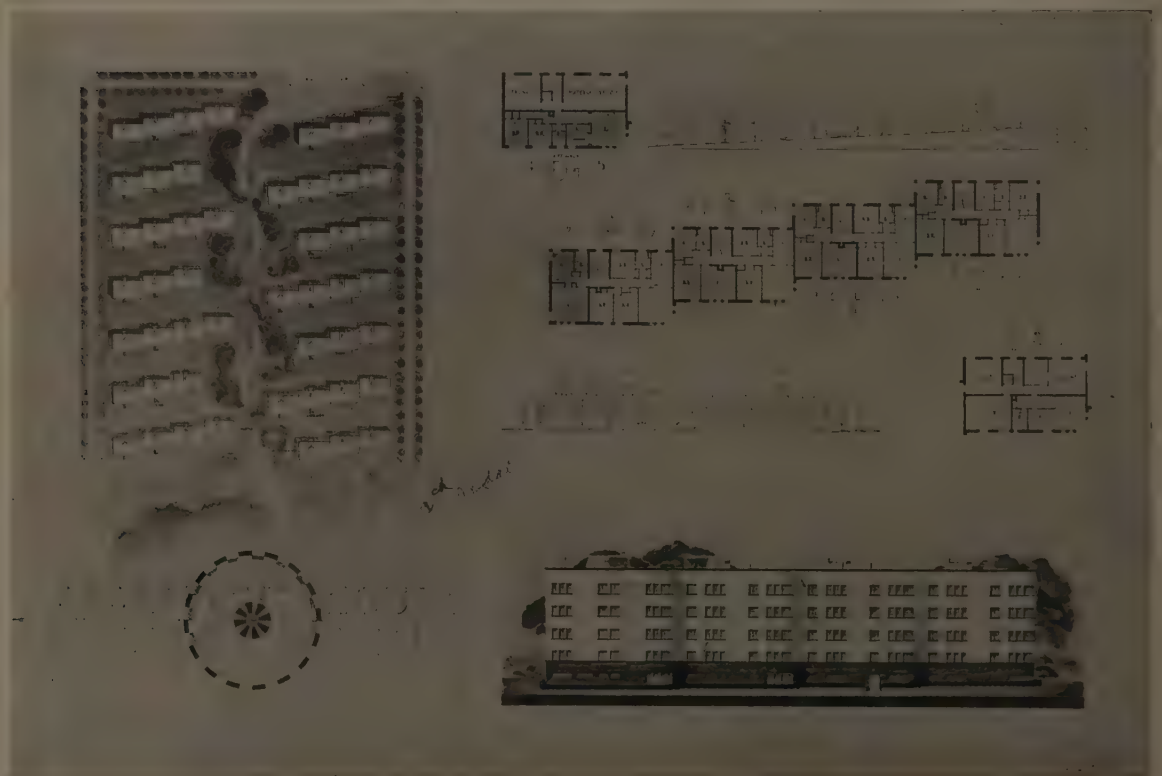
Second Medal—M. L. McNair, Georgia School of Technology.

The plot plan opens up towards the open spaces and gives proper consideration to the differences of treatment to the north and south sides. The use of the more complicated types of T and swastika units has led to wastefulness in the arrangement of stairways and of

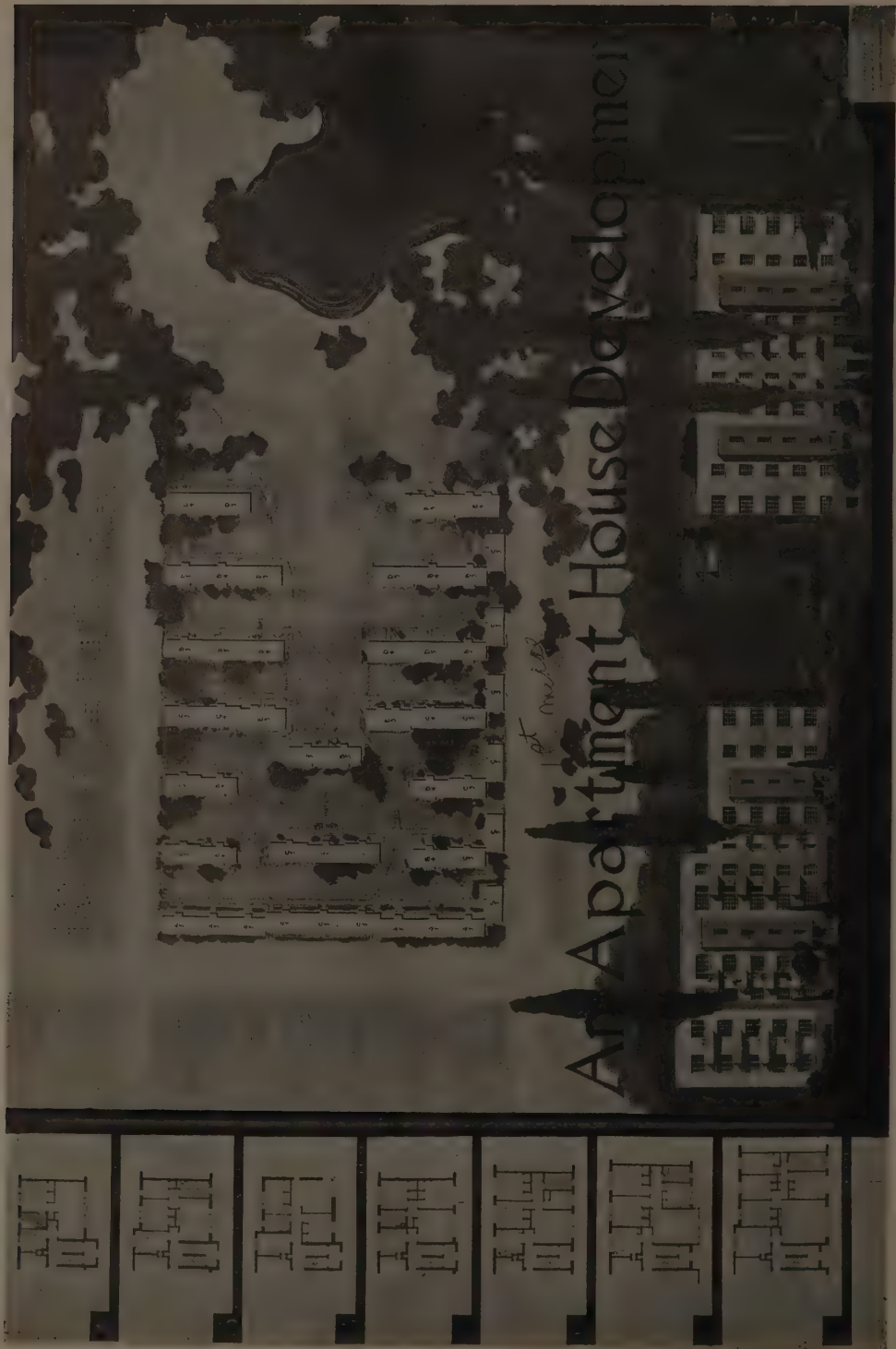
public corridors as well as the necessity of numerous breaks in the exterior faces.

Second Medal—G. Silver, University of Pennsylvania.

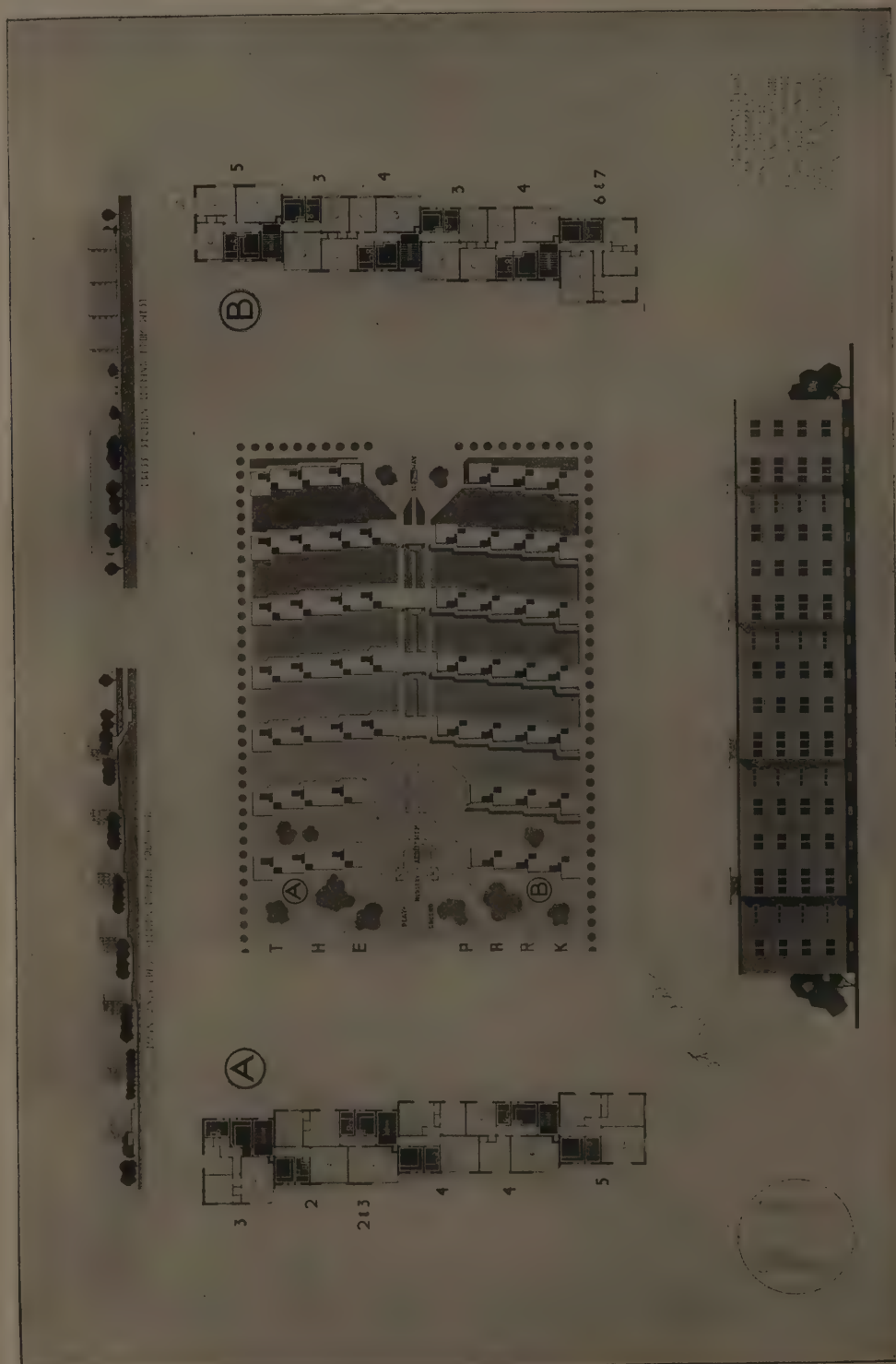
The plot plan is beautifully arranged so as to open out and give the maximum view towards the park and the central green space. The open spaces, however, are somewhat too formal in arrangement. The problem of services has been given a good deal of consideration but the need of space for this purpose has been somewhat exaggerated. The stepping down of the buildings following the slope offers possible economies in relation to site planning and gives attractive terraces just where they would be most desirable. The individual apartments are unnecessarily complicated, apparently in an attempt to secure porches, which, by the way, look towards the service side and the north rather than south and the park. The construction of the exterior stairs and balconies add greatly to the cost and in addition, they complicate rather than simplify the plans.

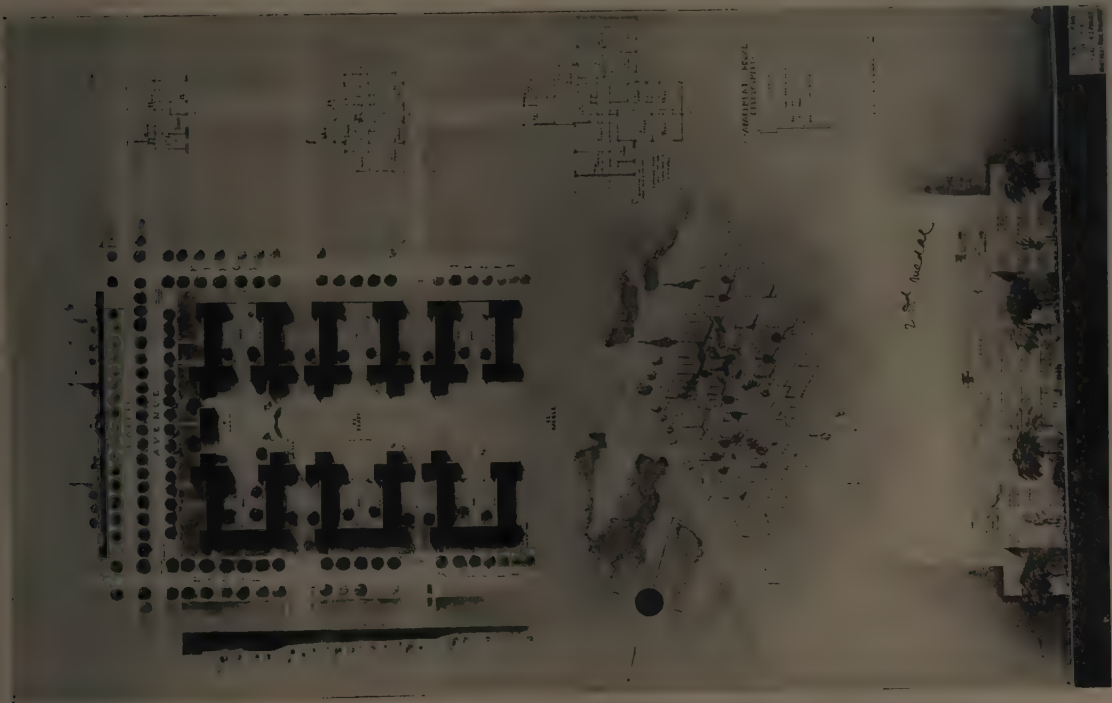


SECOND MEDAL—R. L. GWINN, PRINCETON UNIVERSITY
CLASS A PROJET I—APARTMENT HOUSE DEVELOPMENT

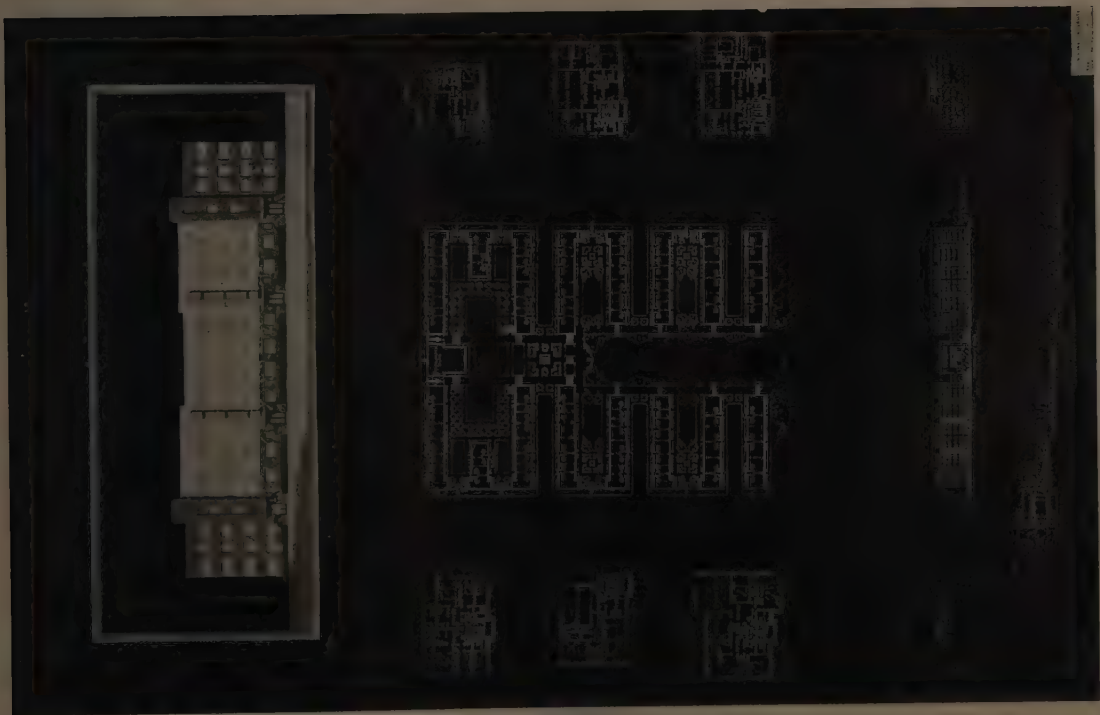


FIRST MEDAL—F. SCOTT, JR., YALE UNIVERSITY
CLASS A PROJET I—APARTMENT HOUSE DEVELOPMENT

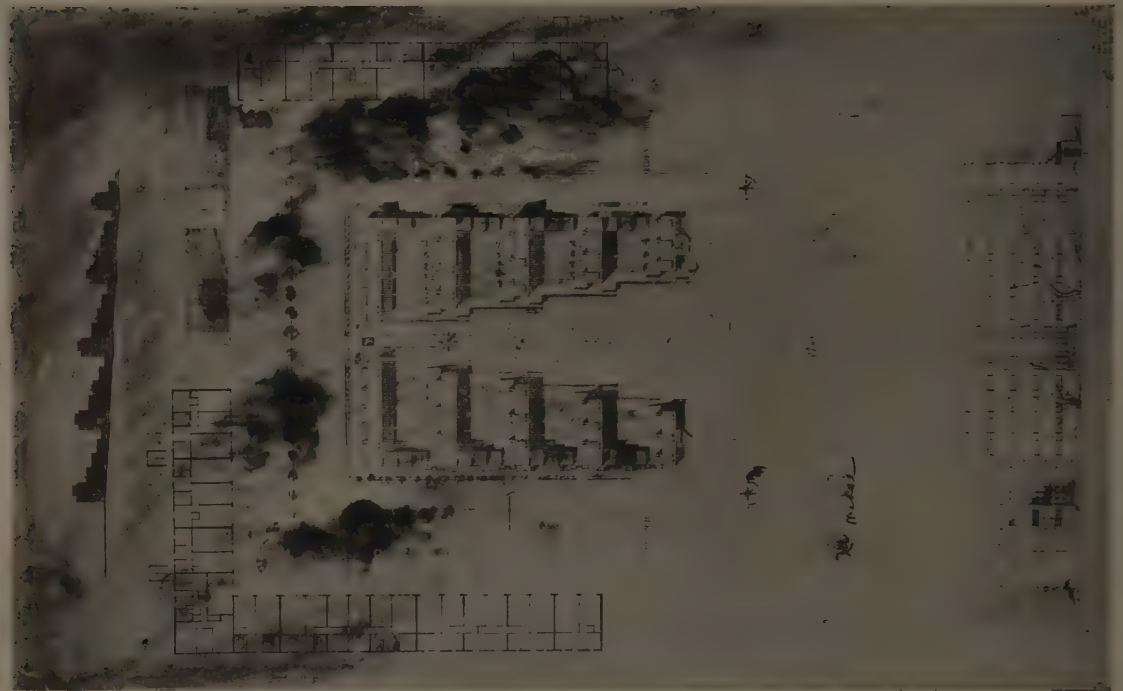




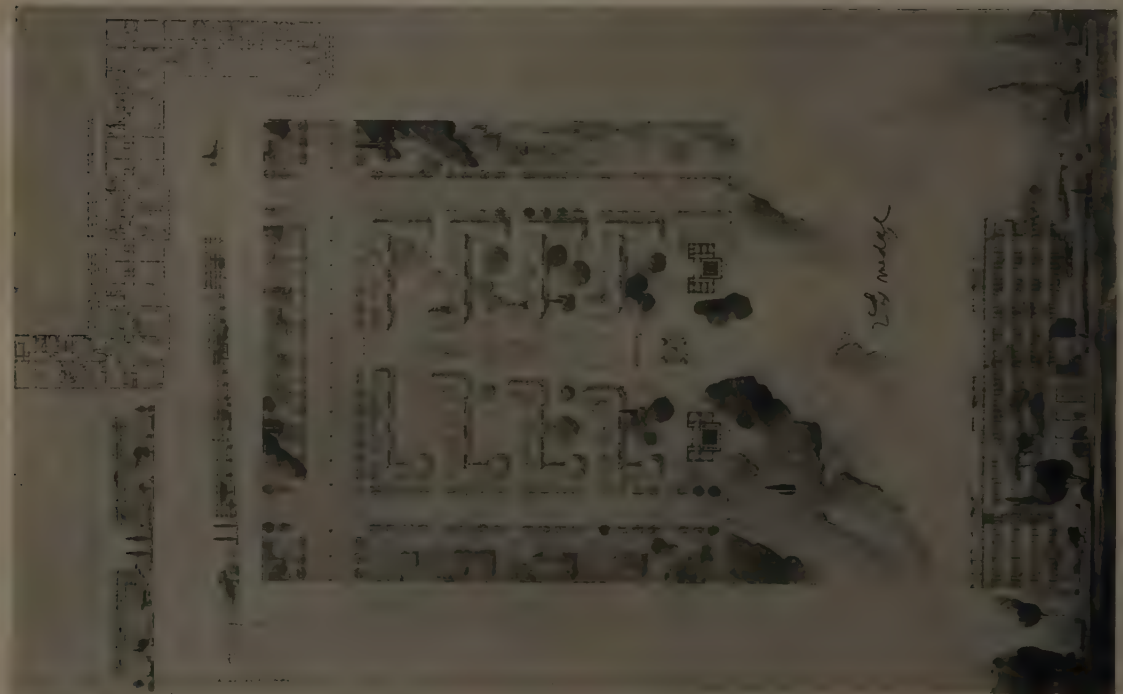
SECOND MEDAL—M. L. MC NAIR, GEORGIA SCHOOL OF TECHNOLOGY



SECOND MEDAL—P. L. CHERICI, NEW YORK UNIVERSITY



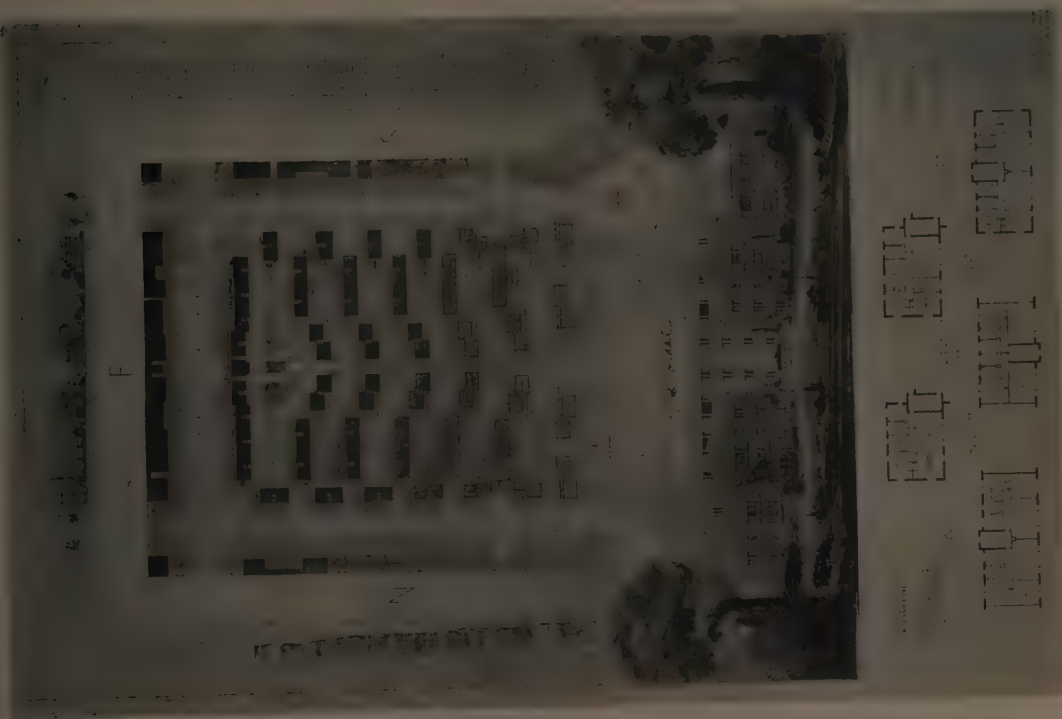
SECOND MEDAL—G. SILVER, UNIVERSITY OF PENNSYLVANIA
CLASS A PROJET I—APARTMENT HOUSE DEVELOPMENT



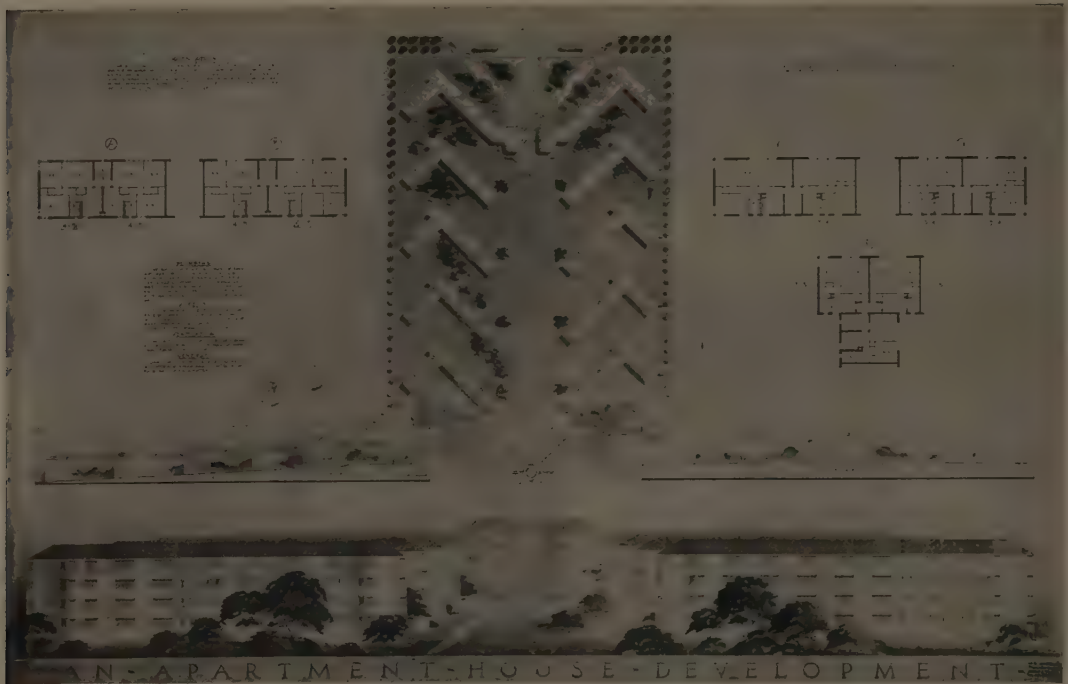
SECOND MEDAL—G. C. RUDOLPH, JR., UNIVERSITY OF PENNSYLVANIA



SECOND MEDAL—J. P. CONE, YALE UNIVERSITY
CLASS A PROJECT I—APARTMENT HOUSE DEVELOPMENT



SECOND MEDAL—R. M. HERSEY, JR., YALE UNIVERSITY



SECOND MEDAL—W. R. JONES, JR., PRINCETON UNIVERSITY



SECOND MEDAL—E. V. JOHNSON, YALE UNIVERSITY
CLASS A PROJECT I—APARTMENT HOUSE DEVELOPMENT

DESIGN OF A DUPLEX HOUSE

CLASS B PROJET I

JUDGMENT NOVEMBER 27, 1934

The size and proportion of the lot is to be determined by the competitor.

REQUIREMENTS:

1. On each of the two floors:
 - A. Living room, approximately 14' x 18'.
 - B. Dining room, approximately 12' x 14'. Alcove off living room would be acceptable and might be made smaller.
 - C. Three bedrooms. One approximately 12' x 14'; the other two might be somewhat smaller.
 - D. Bath.
 - E. Kitchen.
- Hallway is not specifically required.
2. Services:
 - F. Heating plant or plants and laundry or laundries.
 - G. Drying yard or yards.
 - H. Two single car garages grouped or separate.

GENERAL:

The plot should be so laid out as to give individual entity to the entrance to each dwelling.

Comments on the Projet:

Below are quoted some extremely pertinent remarks by Mr. Henry Wright, an architect whose study of housing gives his comments peculiar interest. They do not form an official part of the program but are quoted for the inspiration which the student may gain from them.

"The purpose of a duplex house is to provide an 'all on one floor dwelling' which is economical in building costs and in the use of land and utilities, by placing two approximately identical suites one above the other.

The most popular form of this type of dwelling, as used extensively in many cities, is a single two-family (duplex) structure, i. e., one building in which two families are to live, one above the other. Its plan is almost

uniformly wasteful due to the use of unsuitable lot shapes.

Alternative Types of Plan:

The problem may be solved in either of two ways:

(a) By providing a two-family dwelling which is suitable for ownership by the family occupying the first floor suite, who will rent to the second family and who will attend to and provide for the heat, hot water, and similar services for the second family as well as for themselves.

(b) By providing a two-family dwelling in which each suite is self-contained with respect to the foregoing services, and in which each family has a fairly equitable share in the use of the basement, the yard, and such other facilities.

In either solution it must be remembered that such a plan must usually be justified by the fact that it provides for a living space of a kind suitable for family life, at an economy over a similar space arranged in an independent single family structure. It may accomplish this in part by providing a space arrangement which partakes of the economies of an apartment and need not necessarily provide as much accessory and storage space or as complete dining and kitchen arrangements as are normally expected in the single family dwelling.

The problem is primarily to find a solution which gives privacy of access for each family with perhaps a definite part of the lawn and garden for the second floor suite so disposed as not to be too near first floor bedrooms; possible inside or outside entrance to a portion of the basement; convenient garage arrangements and proper relation to sunlight and breezes. The whole to be economical must remain simple and dignified. The lot shape should be broad but the design for flexibility of large developments should be suitable for an inside lot and adaptable to at least two frontages."

JURY OF AWARD

Max Abramovitz
Lewis G. Adams
Howard Bahr
W. Pope Barney
Archibald M. Brown
John M. Gates

Cass Gilbert, Jr.
John Mead Howells
Irving Drought Harris
Julian Clarence Levi
Livingston Longfellow

Joseph H. McGuire
John C. B. Moore
R. K. Posey
C. W. Riley
Peter Schladermundt

Lucien Smith
Thomas B. Temple
John V. Van Felt
Leonard Wamnes
Russell Whitehead

BY JOHN C. B. MOORE

CRITIQUE

The program for this projet proved an extremely difficult exercise for Class B students, largely because of the elaborate comments on conflicting requirements characteristic of real problems.

Initial difficulties arose from esquisses incompletely thought out, especially with respect to indispensable elements of plan not required to be shown in the esquisse drawings.

1. Corner lots were permitted, but since these obviously were so much less typical of the problem, and since they presented so much less difficulty, solutions based on the use of corner lots were inevitably inferior.

2. Many drawings showed little thought about sizes of lots appropriate for duplex house developments. Large lots, especially lots with wide street frontage, are clearly not characteristic.

3. Other drawings showed lack of clear analysis of the division of the lot to provide two gardens approximately equal in size and exposure, together with equivalent provision for service facilities.

4. In handling the division of the gardens, equal facility of access to garage was highly desirable.

5. A recommendation twice expressed in the program that the two principal house entrances be placed remote from one another, should certainly have been observed. These entrances should necessarily have received equally important architectural treatment.

6. Many projects elaborated the number of stairs and service facilities within the building, disregarding the fact that the housewives would probably do their own work. Other considerations being equal, a single stair, properly located to serve the various requirements of the upstairs apartment, was an advantage.

The solutions given high awards, commended themselves to the jury in spite of defects of arrangement and detail, for two principal qualities: simplicity and appropriate character.

The project of A. E. Cooney, Atelier Mills, was placed first. An inside lot of small size was utilized. The garden permitted division in two equal areas, even though these were not elaborated, and garages though not connected with the house, were easy of access. Had they been placed further back on the lot or further away from the house, arranged perhaps as double garages centered on the lot lines, the end rooms of the principal building would have received more light. The building itself was simple and economical. Service facilities were reduced to a minimum, but involved one important defect in that on the first floor communication between kitchen and front door could be had only through the living room. The characteristics of a two-family house were expressed without a sense of a dividing party wall but by means of proper horizontal emphasis. The entire project had the simplicity and character appropriate to the problem.

The project of B. Leuin, Carnegie Institute of Technology, was extremely clever in placing principal entrances, covered porches and garages to form equivalent approaches with garden outlooks. A small plan indicated how this arrangement might be applied effectively to an inside lot, but in that case the access to upstairs service would unfortunately pass around the ground floor

garden. In both apartments communication from kitchen to front door must pass through living room and dining alcove as well. The plan of his building, though not so direct as some others, was simple and gave pleasing elevations.

A. W. Sturgis of the T Square Club of Philadelphia had a scheme very well arranged from the point of view of separation of gardens and services. The roadwork necessary for access to garage of apartment numbered one was excessive, but real advantages in entrance arrangements were gained thereby. Each main entrance was directly connected with its garage. For the upstairs apartment there was a cleverly arranged inside service stairs. In neither apartment, unfortunately, was there direct communication from kitchen to front door, except through the living rooms.

Among the first mentions, S. L. Klein of Yale University worked out a general plan for an extremely economical utilization of land, grouping his buildings pleasantly in squares, oblique to the highways and service roads. The planning was perhaps too tight to permit agreeable development and to avoid monotony. This could perhaps have been avoided, with more open garden spaces, if garages had been attached to the main structures. As it was, the communication to the garages was defective. The buildings were economical; the entrances were equivalent, and the duplex character well affirmed by a varied use of materials.

E. G. Lavino of the University of Pennsylvania had a scheme incorporating the garages under a portion of his house. Economy in the use of land resulted, but access to the garages was defective, and a distinct disadvantage both in economy and in utility resulted from the change of level in the floors of his apartments. In compensation, variety and charm were achieved in spite of the appended ground floor vestibule.

A. R. Szabo of John Huntington Polytechnic Institute had a thoroughly logical plan, one of the few giving clear expression to the exposure of each apartment toward its proper garden. His services were simply arranged except for communication from kitchens to front doors. His elevation, if expressive, made use of somewhat extreme forms, and did not avoid the perplexing difficulty of the ground floor vestibule.

E. G. Hayducek of the same school expressed his orientation less clearly and was less sure in placing his garages, services and vegetable gardens. But, excepting again the appendage of one entrance vestibule, his elevation had distinct charm.

A. H. Van Keuren of University of Pennsylvania developed an extremely economical scheme. The house consisted of a simple block, scarcely practicable with different exposures decisively expressed as in the two

projets just mentioned. The garages, joined in the lot lines, formed masses alternating with the houses to give pleasing variety along streets of closely packed developments. The gardens and drying yards were cleverly disposed. The defect of the solution was the apparent vertical division of his building, not wholly overcome by the appropriate use of materials in horizontal bands.

A number of solutions placed the garages together in front of the houses, using them to separate the entrances of the apartments. This solution would be less fortunate in perspective and in fact than in elevation. B. Beck of Yale was able to overcome this objection by sinking his garages partway in the house and providing the simplest possible access to garage and front door combined. He also used pre-fabricated wall units of a standard make to achieve a quality of design which should stimulate the use of such units. His plot plan, however, was wasteful of space about the garden enclosure, and the approach to garden No. 2 was insufficiently developed. J. K. Hess of Carnegie Institute of Technology presented another good scheme with the garages in front of the house and so did W. L. Horstmann of University of Illinois, who assumed a sharp difference of level in which to bury a portion of the projection. Garages placed below houses on a level plot were undesirable because of expensive construction and space

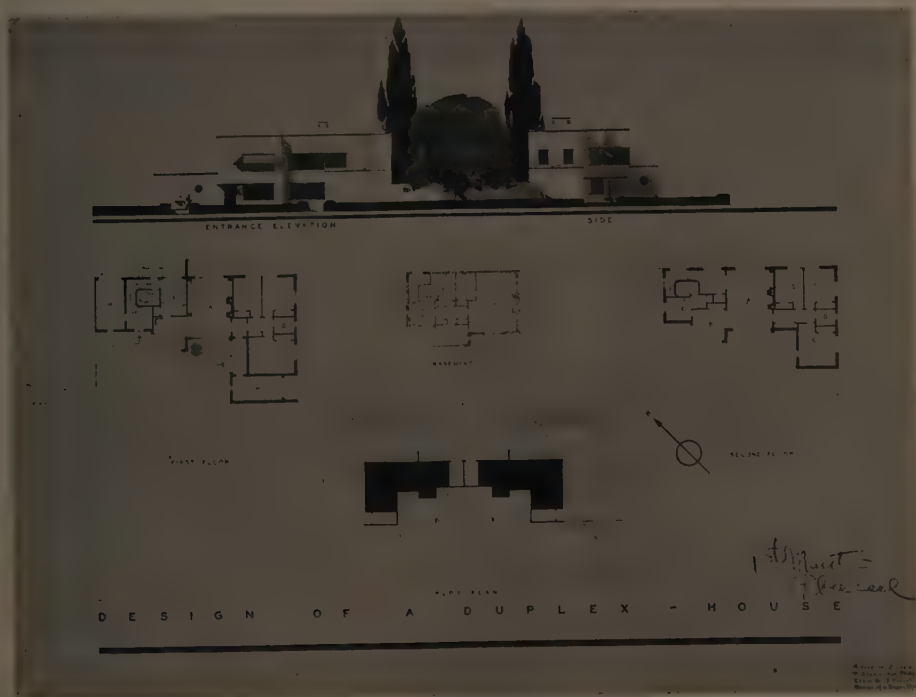
required by ramps, as well as an account of their doubtful serviceability during winter in cold climates.

Of the schemes separating the garages, but still keeping them attached to the main structure, P. F. Hallock of Pennsylvania State College had an economical and agreeable layout, but his gardens were too much reduced, and no relation was established between each apartment and its particular outlook. Much light was also shut out and a long central corridor resulted from attaching the garages in this manner.

In spite of the extreme difficulty of the problem, and in spite of defects in detail, some of which have been noted, the final results among the better projets, including many not especially mentioned here, were good and the solutions were in many cases economical, buildable and really attractive as well.

It was especially noticeable that with one or two exceptions the drawings receiving high awards were extremely simply rendered. They were entirely adequately expressed by means of good drawing and careful choices of appropriate values.

The Hors des Concours Jury was lenient in penalizing infractions of rules concerning sheet sizes and unrendered borders between required drawings. These technicalities will, however, be insisted upon at the next judgment.



FIRST MENTION PLACED—A. W. STURGIS, "Z" SQUARE CLUB ATELIER OF PHILADELPHIA
CLASS B PROJET I—DESIGN OF A DUPLEX HOUSE



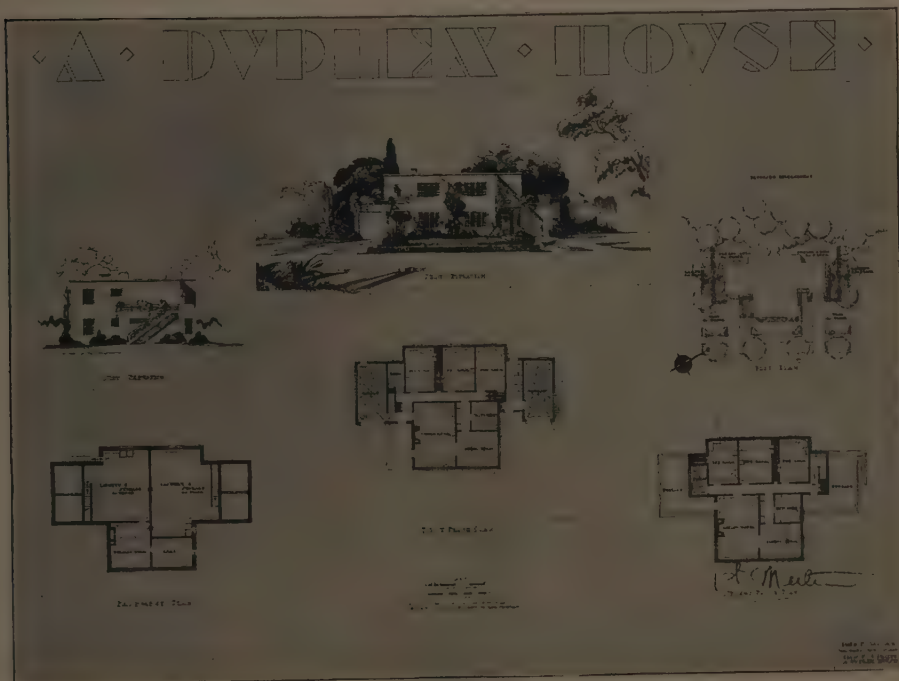
FIRST MENTION PLACED—A. E. COONEY, ATELIER MILLS
CLASS B PROJET I—DESIGN OF A DUPLEX HOUSE



FIRST MENTION—E. G. LAVINO, UNIVERSITY OF PENNSYLVANIA



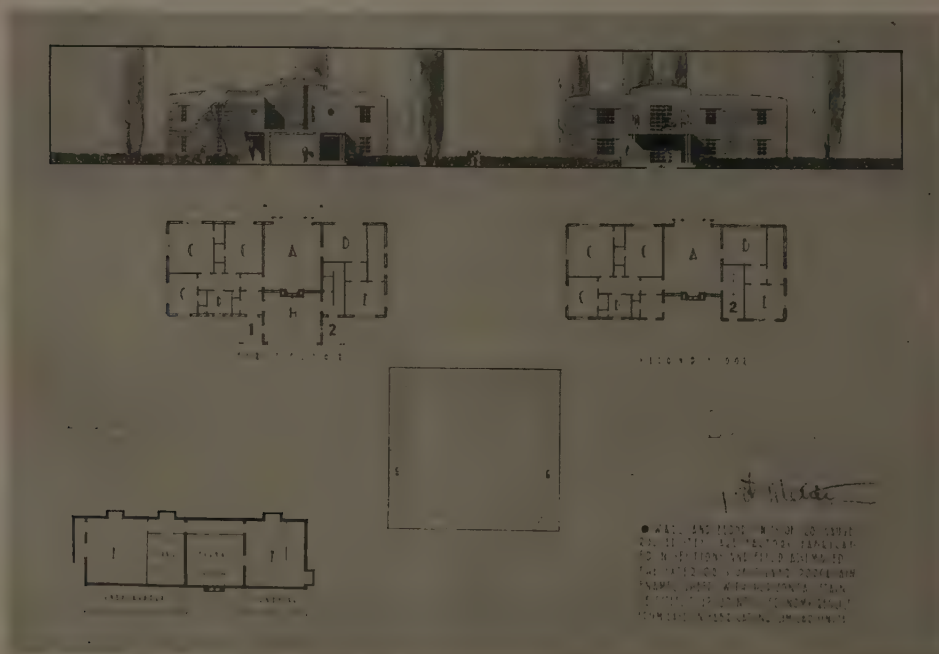
FIRST MENTION PLACED—B. LEUIN, CARNEGIE INSTITUTE OF TECHNOLOGY



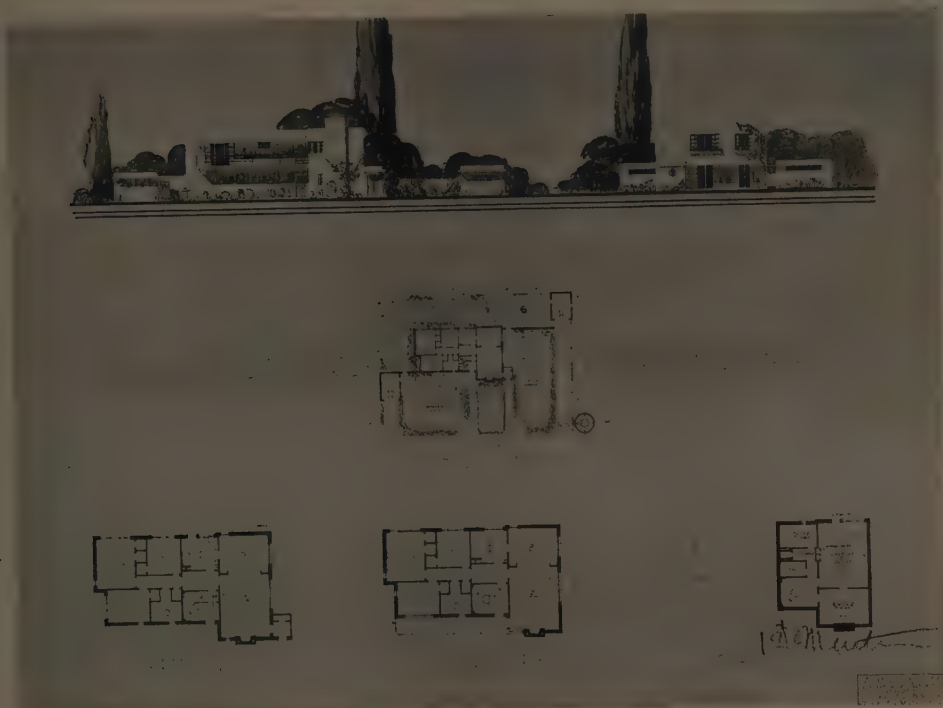
FIRST MENTION—P. F. HALLOCK, PENNSYLVANIA STATE COLLEGE
CLASS B PROJECT I—DESIGN OF A DUPLEX HOUSE



FIRST MENTION—A. H. VAN KEUREN, UNIVERSITY OF PENNSYLVANIA



FIRST MENTION—B. BECK, YALE UNIVERSITY
CLASS B PROJECT I—DESIGN OF A DUPLEX HOUSE



FIRST MENTION—E. C. HAYDUCEK, JOHN HUNTINGTON POLYTECHNIC INSTITUTE



DUPLEX HOUSE

FIRST MENTION—S. L. KLEIN, YALE UNIVERSITY
CLASS B PROJECT I—DESIGN OF A DUPLEX HOUSE



FIRST MENTION—A. R. SZABO, JOHN HUNTINGTON POLYTECHNIC INSTITUTE
CLASS B PROJET I—DESIGN OF A DUPLEX HOUSE

DECORATION OF A MODERN MUSEUM COURT

MURAL DECORATION PROGRAM II

JUDGMENT DECEMBER 3, 1934

For the purpose of study, it is assumed that the court of the new Avery Memorial, Wadsworth Atheneum, at Hartford, Conn., is to be decorated. One photograph of the actual court is enclosed for each school enrolled for this problem. Spaces A, B, C and D as marked on the print, are surfaces to reflect light for exhibits and

their function should be remembered. However they may be decorated, they should not be covered with strong areas of colour. The coilings below the galleries and the lower walls can be handled in any way which the student feels appropriate. The floor may also be treated as desired.

CRITIQUE

BY ARTHUR COVEY

The Jury for Mural Decoration found the problem difficult of solution but accepted the necessary premise of the Program Committee that the court now in white plaster could stand enrichment. This acceptance is proven by the first medal award to E. Meehan, who applied gold to all balcony faces using linear decoration. Red and blue in a restrained key was used in other parts of the court. The Jury was unanimous in choosing this as the finest solution offered.

The first medal award to S. Eldredge was given be-

cause of the lightness of detail and the thought given to the architectural composition.

The second medal award to E. Rawlinson showed original thought given to the architectural composition.

The Jury found that a great many schemes coming from a single school bore a strong similarity in part and in detail of spots.

Many others were well rendered which were not adequate in scheme.

JURY OF AWARD

Cecil Clair Briggs
Arthur Covey
Philip L. Goodwin
Gerald A. Holmes

Ely Jacques Kahn
Mortimer L. Lichtenauer
Hildreth Meiere

Ernest Peixotto
Leonard B. Wamnes
Edgar I. Williams

SCHOOL REPRESENTATIVE:
R. A. Rathbone,
Yale University

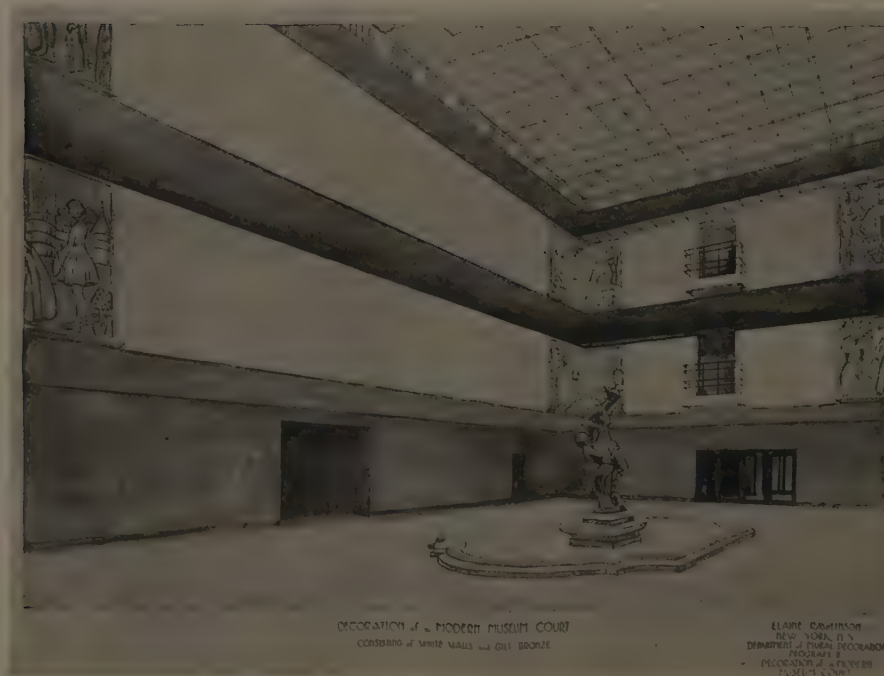


FIRST MEDAL—S. ELDRIDGE, BEAUX-ARTS ATELIER

DEPARTMENT OF MURAL DECORATION, PROGRAM II DECORATION OF A MODERN MUSEUM COURT



FIRST MEDAL—E. MEEHAN, YALE UNIVERSITY



DECORATION OF A MODERN MUSEUM COURT
CONSISTING OF WHITE WALLS AND GOLD BRONZE

ELIANE RAWLINSON
NEW YORK, N. Y.
DEPARTMENT OF MURAL DECORATION
PROGRAM I
DECORATION OF A MODERN
MUSEUM COURT

SECOND MEDAL—E. RAWLINSON, NEW YORK, N. Y.
DEPARTMENT OF MURAL DECORATION, PROGRAM II DECORATION OF A MODERN MUSEUM COURT

REPORTS OF JUDGMENTS

DEPARTMENT OF SCULPTURE

PROGRAM II

SCULPTURAL DECORATION FOR A NICHE

AWARDS

52 SKETCHES SUBMITTED

BEAUX-ARTS INSTITUTE OF DESIGN:

FIRST MENTION: L. deGerenday.

MENTION: P. Diana, S. C. Pietro, M. Monteleone.

NO AWARD 11.

CARNEGIE INSTITUTE OF TECHNOLOGY:

FIRST MENTION: M. Holler.

MENTION: G. Koren, K. McSwigan, T. Canestra, G. Gittinga, R. McBain.

NO AWARD: 3.

COOPER UNION:

MENTION: S. Virzera, P. J. McQuade.

NO AWARD: 9.

NEW YORK UNIVERSITY.

NO AWARD: 3.

YALE UNIVERSITY:

FIRST MENTION: G. Kratina.

MENTION: E. C. Rust, E. Barnes, E. G. Dupen, T. A. Randall.

NO AWARD: 7.

UNAFFILIATED:

PHILADELPHIA, PA.:

MENTION: A. Cortizas.

NO AWARD: 1.

DEPARTMENT OF ARCHITECTURE

CLASS A PROJECT I

APARTMENT HOUSE DEVELOPMENT

AWARDS

220 DRAWINGS SUBMITTED

ARMOUR INSTITUTE OF TECHNOLOGY:

MENTION: S. S. Granger.

HALF MENTION: W. H. Sobel.

HORS CONCOURS: C. T. Seaberg.

CARNEGIE INSTITUTE OF TECHNOLOGY:

MENTION: W. J. Henger, H. A. Jandl, I. Paris.

HALF MENTION: F. O'C. Church, S. D. Cooper, E. M. Craig, J.

L. Divvens, W. C. Dowler, P. J. Kramer, S. J. Linton, T. L. Orgill, D. C. Taylor, J. von der Lancken.

NO AWARD 11:

CATHOLIC UNIVERSITY OF AMERICA:

MENTION: V. F. Duckett, W. C. Suite.

HALF MENTION: J. J. Brust, T. A. Pope, R. A. Rigali, S. T. Stathes.

NO AWARD: 3.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

HALF MENTION: A. L. Behling, J. T. Guy, E. M. Hodgman, H. L. Kinnera, E. H. Wolfe.

NO AWARD: 7.

COLUMBIA UNIVERSITY, EXTENSION ATELIER:

FIRST MEDAL: J. J. Accardo.

MENTION: F. F. Battisti, P. Birnbaum, H. B. Epstein.

HALF MENTION: G. T. Byrne, E. R. Crino, F. E. Johnson, S. Schuman, J. Russo.

ATELIER ESCHWEILER-MILWAUKEE:

NO AWARD: 1.

GEORGE WASHINGTON UNIVERSITY:

NO AWARD: 2.

GEORGIA SCHOOL OF TECHNOLOGY:

SECOND MEDAL: M. L. McNair.

MENTION: J. J. Croft, C. E. Duncan, C. C. Schell.

HALF MENTION: J. H. Combs, D. G. Connally, Jr., G. R. Edmondson, H. W. Greer, T. G. Little, J. M. Thrash, J. L. Skinner.

ATELIER GNERRE:

MENTION: M. C. Harper.

HALF MENTION: A. F. Kleiner.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

MENTION: S. J. Szabo.

HALF MENTION: G. W. Tammen.

HORS CONCOURS: R. J. Grosel.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY:

HALF MENTION: H. L. Blatner, W. A. Close.

NO AWARD 5.

HORS CONCOURS: G. W. Aderhold, J. S. Craig, E. M. Hicks, H. L. McMath, A. A. Thompson.

CHICAGO ARCHITECTURAL CLUB, ATELIER NELSON:

MENTION: D. W. Klibanow.

NO AWARD: 1.

NEW YORK UNIVERSITY:

SECOND MEDAL: P. L. Cherici.

MENTION: A. P. Amari, A. M. Espresso, H. Greenberg, F. E. Innocenti, J. Kabatzky, J. Langstrom, E. C. Miller, A. Nathanson, H. W. Neuman, O. R. Pavesi, S. Pilafian, M. J. Sklott.

HALF MENTION: J. H. Berger, A. A. Grasso, L. W. Hanousek, E. F. Iversen, A. Jacobs, O. B. Miller, F. Montana, C. J. Spiess, F. J. Svarti.

NO AWARD: 1.

NORTH DAKOTA STATE COLLEGE:

NO AWARD: 1.

OHIO STATE UNIVERSITY:

NO AWARD: 1.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:

NO AWARD: 2.

PENNSYLVANIA STATE COLLEGE:

MENTION: J. B. Pruitt.

HALF MENTION: C. R. Conrad, P. Lektrich.

NO AWARD: 6.

PRINCETON UNIVERSITY:

FIRST MEDAL: J. M. Dickey, G. W. C. Raetze.

SECOND MEDAL: R. L. Gwinn, W. R. James, Jr.

MENTION: M. C. Branch, Jr., J. Ceruti.

HALF MENTION: C. E. Brush, III., J. R. Moreland, Jr.

ATELIER RECTAGON OF BUFFALO:

HALF MENTION: C. I. Thiele.

NO AWARD: 1.

HORS CONCOURS: A. Betz, A. G. Baschnagel.

UNIVERSITY OF ILLINOIS

MENTION: B. W. Maxwell, N. Wilkinson.

HALF MENTION: W. J. Bachman, R. E. Drover, A. B. Henning, C. F. Jost, A. T. Kurek, M. Lapota, T. Steigelman, E. F. Stoyke, C. L. Senefeld, A. Schaffner, F. V. Traynor, L. Wayman, C. Wapner.

NO AWARD: 8.

HORS CONCOURS: M. J. Wolfson.

UNIVERSITY OF NOTRE DAME:

HALF MENTION: I. E. Sandmeier.

NO AWARD: 1.

UNIVERSITY OF PENNSYLVANIA:

SECOND MEDAL: G. C. Rudolph, G. Silver.

MENTION: W. S. Allen, S. R. Anshen, L. N. Fagnani, J. W. Gloe, J. H. Langlois, D. S. Shriver.

HALF MENTION: J. V. Keyes, T. T. Russell, E. Safford, W. C. Scheetz, G. S. Schlosser, W. M. Settle.

NO AWARD: 5.

VIRGINIA POLYTECHNIC INSTITUTE:

NO AWARD: 3.

YALE UNIVERSITY:

FIRST MEDAL: F. Scott, Jr.

SECOND MEDAL: J. P. Cone, R. M. Hersey, Jr., E. V. Johnson.

MENTION: D. C. Barker, A. L. Finn, R. F. Hills, F. D. Nichols, W. S. D. Pattison, M. C. Robb, B. Sherwood, B. T. Simmons, Jr., J. W. Waterbury, D. N. Yerkes.

HALF MENTION: L. Cheek, Jr., E. D. Martin, V. Pellegrino, V. W.

Ronfeldt, A. R. Smith, W. Steele, 3rd, W. H. van Benschoten.

NO AWARD: 7.

HORS CONCOURS: M. G. Duncan, B. S. Greene, W. K. Sturges.

UNAFFILIATED:

EDWARDSVILLE, ILLINOIS:

HALF MENTION: E. A. Kane.

NO AWARD: 1.

PHILADELPHIA, PENNSYLVANIA:

HORS CONCOURS: J. Goldberg.

ST. LOUIS, MISSOURI:

NO AWARD: 1.

CLASS B PROJET I

AWARDS

DESIGN OF A DUPLEX HOUSE

261 DRAWINGS SUBMITTED

A. & M. COLLEGE OF TEXAS:

MENTION: K. Smith.

HALF MENTION: J. F. Doyle, S. J. Krenek, J. A. Worley.

HORS CONCOURS: P. O. Bueno.

ARMOUR INSTITUTE OF TECHNOLOGY:

MENTION: R. P. Lischer, B. H. Stein, I. Shapiro, R. E. Ebensen, M. M. Kohn.

HALF MENTION: I. Addis, J. Allen, M. J. Bejeck, A. Bernstein, L. H. Kaplan, E. W. Olson, I. Viehe-Naess, W. S. Wieting, J. F. Matanock.

BEACON HILL SCHOOL OF DESIGN:

NO AWARD: 2.

CARNEGIE INSTITUTE OF TECHNOLOGY:

FIRST MENTION PLACED: B. Leuin.

FIRST MENTION: J. K. Hess.

MENTION: E. A. Avner, F. C. Brunner, W. A. Haller, J. W. Spatz.

HALF MENTION: N. J. Bell, G. W. Brown, J. R. Culler, C. G. Gable, W. F. Garrity, J. A. Grove, A. Lalli, L. L. Murray, L. W. Reid, A. R. Ruprecht, H. A. Schwartz.

NO AWARD: 8.

CATHOLIC UNIVERSITY OF AMERICA:

MENTION: C. M. Dick.

HALF MENTION: J. J. Brady, J. Cardenal, S. Passanesi, J. M. Walton.

NO AWARD: 8.

CHICAGO TECHNICAL COLLEGE:

NO AWARD: 2.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

MENTION: E. R. Hemsath, I. S. Korach, O. B. Stevens.

HALF MENTION: J. W. Akeroyd, J. Albert, P. K. Barnes, H. F. Redinger, R. E. Rose, K. V. Shimon, B. Smith.

DREXEL EVENING DIPLOMA SCHOOL:

HALF MENTION: F. L. Petrillo.

NO AWARD: 1.

ATELIER ESCHWEILER-MILWAUKEE:

MENTION: J. L. Gabrielli.

GEORGE WASHINGTON UNIVERSITY:

HALF MENTION: A. P. Burgess, J. M. Berry.

NO AWARD: 1.

GEORGIA SCHOOL OF TECHNOLOGY:

MENTION: A. N. Robinson.

HALF MENTION: J. A. Houser, W. N. Lamberson, H. S. Long, S. W. Peabody, C. H. Reed, R. C. Robert, H. C. Rosenberg.

NO AWARD: 3.

HORS CONCOURS: J. R. Boyd, J. L. Doom, R. H. Kirkpatrick.

ATELIER GNERRE:

MENTION: S. Miraldi.

HALF MENTION: P. A. Froelich, W. G. Sullivan, H. E. Zazzi.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

FIRST MENTION: E. G. Hayducek, A. Szabo.

MENTION: A. V. Wyatt.

HALF MENTION: G. H. Schroeder.

NO AWARD: 1.

ATELIER LICHT:

HALF MENTION: J. W. Saunders.

NO AWARD: 1.

ATELIER MILLS:

FIRST MENTION PLACED: A. E. Cooney.

MENTION: G. E. Moreng.

HALF MENTION: C. Sullivan.

NO AWARD: 1.

CHICAGO ARCHITECTURAL CLUB, ATELIER NELSON:

HALF MENTION: R. W. Anderson.

NO AWARD: 4.

NEW YORK UNIVERSITY:

MENTION: V. A. Girone, E. F. Iverson, W. H. Leyh, A. H. Mathes, A. Novak.

HALF MENTION: W. J. Fazulak, J. W. Franklin, S. J. Glaberson, H. B. Gould, H. C. Litwack, K. S. Slobodien, C. C. Sanfilippo, J. S. Unger.

NO AWARD: 4.

OKLAHOMA AGRICULTURAL AND MECHANICAL COLLEGE:

MENTION: G. W. Edwards.

HALF MENTION: R. Dryden, E. Gamble, R. W. Jones, M. D. Timberlake.

NO AWARD: 7.

THE BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN

PENNSYLVANIA STATE COLLEGE:

FIRST MENTION: P. E. Hallock.

MENTION: A. Brooks, J. A. Finch.

HALF MENTION: J. Roope, H. C. Stuckeman, J. Swerman, R. M. Trommer.

NO AWARD: 6.

PRINCETON UNIVERSITY:

MENTION: H. G. Davenport, E. B. Willauer.

HALF MENTION: G. W. Locke, R. W. Olson, R. C. Raetze, R. L. Worcester.

NO AWARD: 2.

ATELIER RECTAGON OF BUFFALO:

MENTION: L. P. Cox, R. A. Pollard.

HALF MENTION: C. Donath, R. D. Holden.

HORS CONCOURS: H. W. Anderson.

SAN FRANCISCO ARCHITECTURAL CLUB:

HALF MENTION: M. L. Gaidano, R. E. Audsley.

HORS CONCOURS: F. W. Trabucco, D. S. Mackey.

ATELIER THIRTEEN, ROCHESTER:

MENTION: I. E. Horsey.

T SQUARE CLUB ATELIER OF PHILADELPHIA:

FIRST MENTION PLACED: A. Sturgis.

HALF MENTION: A. H. Borz.

NO AWARD: 1.

UNIVERSITY OF ILLINOIS:

FIRST MENTION: N. B. Harmeson, W. L. Horstman, W. S. Kinne.

MENTION: T. Danahy, E. H. Fairbank, A. W. Franzen, J. M. Hunter, J. F. Mitchell.

HALF MENTION: C. R. Foley, A. Hennighausen, V. J. Miller, T. J. Russell, A. R. Williams.

NO AWARD: 2.

UNIVERSITY OF MISSOURI:

HALF MENTION: L. J. Bowker.

UNIVERSITY OF NOTRE DAME:

MENTION: M. F. Gaul, C. P. Schumacher.

HALF MENTION: M. C. Hertel.

NO AWARD: 2.

THE UNIVERSITY OF OKLAHOMA:

HALF MENTION: C. Worley.

NO AWARD: 2.

UNIVERSITY OF PENNSYLVANIA:

FIRST MENTION: E. G. Lavino, A. H. Van Keuren.

MENTION: C. P. Andrade, E. W. Aschmann, A. P. Becht, W. H. Harrell, W. G. Heim, H. V. Perry, C. I. Wolf.

HALF MENTION: H. M. Abbott, C. N. Benfield, B. R. Bernheimer, H. Magaziner, P. F. Notartomaso.

NO AWARD: 2.

UNIVERSITY OF VIRGINIA:

MENTION: G. C. Hunter, W. J. Lauck, Jr., W. D. McKinnie, Jr., L. M. Stevens.

HALF MENTION: C. H. Baumgartner, Jr., E. Magruder, E. L. Myers, Jr., A. S. Robinson.

NO AWARD: 4.

HORS CONCOURS: P. S. Dulaney.

YALE UNIVERSITY:

FIRST MENTION: B. Beck, R. P. Benezet, J. Jerome, S. L. Klein.

MENTION: R. K. Biggers, W. S. Clough, R. B. George, A. R. Henry, R. I. Hoyt, C. F. Irish, C. F. Lamb, R. H. Licht, R. A. Messier.

HALF MENTION: E. J. Boyle, G. L. Cochran, A. N. Daniel, Jr., S. M. Davis, H. C. Flagg, J. Salerno.

NO AWARD: 1.

HORS CONCOURS: E. E. Giles, C. A. Schade.

UNAFFILIATED:

HARRISBURG, PENNSYLVANIA:

NO AWARD: 1.

LOS ANGELES, CALIF.:

NO AWARD: 1.

NEW CASTLE, PA.:

HALF MENTION: J. J. Stevenson.

NEW YORK CITY AND VICINITY:

HALF MENTION: F. Boerman, C. L. De Sina, W. Promecene, A. R. Scrimenti.

NO AWARD: 3.

PATERSON, N. J.:

NO AWARD: 2.

SOUTH BEND, INDIANA:

NO AWARD: 1.

DEPARTMENT OF MURAL DECORATION

PROGRAM II

AWARDS

BEAUX-ARTS ATELIER:

FIRST MEDAL: S. Eldredge.

SECOND MEDAL: E. Rawlinson.

MENTION: L. Goff, W. D. Fausett.

NO AWARD: 7.

COLUMBIA UNIVERSITY:

FIRST MENTION: G. Erskine, H. D. Simmons, Jr.

MENTION: C. L. Desina, H. D. Steeves, Jr.

NO AWARD: 3.

NATIONAL ACADEMY OF DESIGN:

FIRST MENTION: M. G. Strack.

MENTION: G. H. Chapien, W. N. Thompson, A. Ortlip.

NO AWARD: 3.

DECORATION OF A MODERN MUSEUM COURT

45 DRAWINGS SUBMITTED

UNIVERSITY OF ILLINOIS:

NO AWARD: 1.

YALE UNIVERSITY:

FIRST MEDAL: E. Meehan.

FIRST MENTION: F. W. Eustis, J. N. Crabb, K. P. Hall, E. St. L. Keenan, M. E. Kirby, J. Pistey.

MENTION: M. Cappabianca, V. Popolizio, P. E. Stearns, W. P. Thomas.

NO AWARD: 6.

UNAFFILIATED:

BLOOMFIELD, CONN.:

NO AWARD: 1.

NEW YORK, N. Y.:

NO AWARD: 1.

EDUCATIONAL INSTITUTIONS COOPERATING WITH THE BEAUX-ARTS INSTITUTE OF DESIGN

DEPARTMENT OF SCULPTURE

CARNEGIE INSTITUTE OF TECHNOLOGY
COOPER UNION
NATIONAL ACADEMY OF DESIGN

NEW YORK UNIVERSITY
PENNSYLVANIA ACADEMY OF FINE ARTS
YALE UNIVERSITY

DEPARTMENT OF MURAL DECORATION

COOPER UNION
COLUMBIA UNIVERSITY
CORNELL UNIVERSITY
JOHN HERRON ART INSTITUTE

LEONARDO DA VINCI ART SCHOOL
NATIONAL ACADEMY OF DESIGN
YALE UNIVERSITY

DEPARTMENT OF ARCHITECTURE

AGRICULTURAL AND MECHANICAL COLLEGE OF TEXAS
ARMOUR INSTITUTE OF TECHNOLOGY
BEACON HILL SCHOOL OF DESIGN
CARNEGIE INSTITUTE OF TECHNOLOGY
CATHOLIC UNIVERSITY OF AMERICA
CHICAGO TECHNICAL COLLEGE
CHILD-WALKER SCHOOL OF FINE ARTS, BOSTON
CLEVELAND SCHOOL OF ARCHITECTURE OF WESTERN
RESERVE UNIVERSITY
COLUMBIA UNIVERSITY
GEORGE WASHINGTON UNIVERSITY
GEORGIA SCHOOL OF TECHNOLOGY
IOWA STATE COLLEGE
JOHN HUNTINGTON POLYTECHNIC INSTITUTE
JOHN TARLETON AGRICULTURAL COLLEGE
KANSAS STATE COLLEGE OF AGRICULTURE AND
APPLIED SCIENCE
MANHATTAN COLLEGE

MASSACHUSETTS INSTITUTE OF TECHNOLOGY
NEW YORK UNIVERSITY
OHIO STATE UNIVERSITY
OKLAHOMA AGRICULTURAL AND MECHANICAL COLLEGE
PENNSYLVANIA MUSEUM'S SCHOOL OF INDUSTRIAL ART
PENNSYLVANIA STATE COLLEGE
PRINCETON UNIVERSITY
UNIVERSITY OF ILLINOIS
UNIVERSITY OF MINNESOTA
UNIVERSITY OF MISSOURI
UNIVERSITY OF NEBRASKA
UNIVERSITY OF NOTRE DAME
UNIVERSITY OF OKLAHOMA
UNIVERSITY OF PENNSYLVANIA
UNIVERSITY OF VIRGINIA
VIRGINIA POLYTECHNIC INSTITUTE
YALE UNIVERSITY

SOCIETIES COOPERATING

SOCIETY OF BEAUX-ARTS ARCHITECTS
NATIONAL SCULPTURE SOCIETY
SOCIETY OF MURAL PAINTERS
ART IN TRADES CLUB

FONTAINEBLEAU SCHOOL OF FINE ARTS
THE AMERICAN INSTITUTE OF ARCHITECTS
AMERICAN INSTITUTE OF DECORATORS